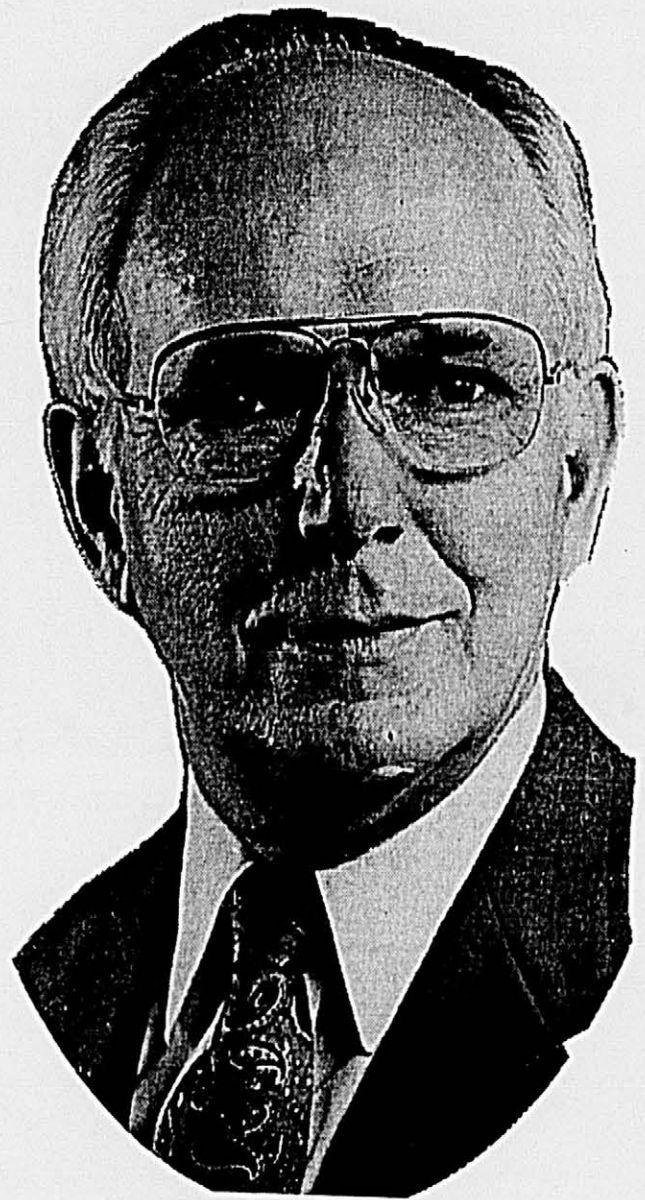


Culture

As long as



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The McGill Daily

volume 86 • number 25

November 7 — 13, 1996

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"SIZZLING PERFORMANCES... INTENSE!"
-John Moore, Mix96

"UNRELENTING INTENSITY... BITING
AUTHENTICITY... AN IN-YER-FACE MOVIE!"
-Pat Donnelly, The Gazette

the drive

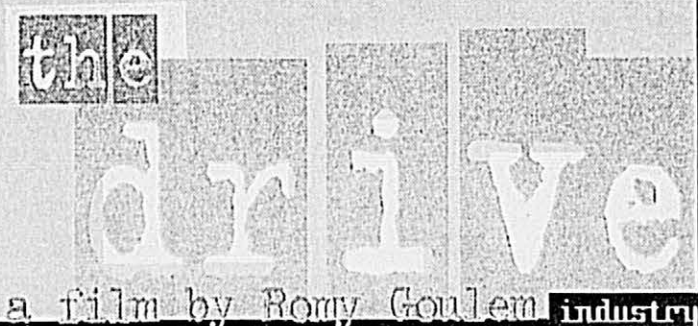
a film by romy goulem



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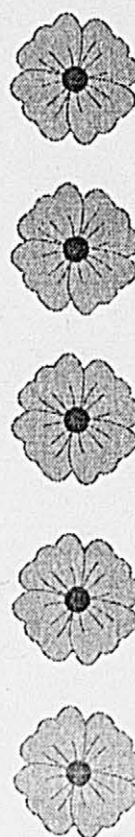
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Letters

Necessary, not cruel

To the Daily,

I write regarding two critical assertions of the Concordia Animal Rights Association (CARA), as referred to in an article in the Daily ("Blood on our hands," Oct. 28): "[T]here are people who prostitute their way into a Ph.D by mutilating and destroying both the animals they vivisection, and the people that they kill with the inaccurate results of their 'experiments.'"

This statement is grossly inaccurate. As a student who has performed animal experiments, I have found experimental regu-

lations to be stricter for animals than for human operations. Anesthetic is used both during experiments, and to destroy animals afterwards, if necessary (just like the SPCA does). No muscle relaxants are allowed, so that the animal can show any pain. I have never witnessed anybody taking sadistic pleasure from experimenting on animals, or justify experimentation by saying that animals are inferior. On the contrary, many (like me) have pets, whom they love very much. If I thought that these experiments were too cruel, I would not perform them.

Regarding accuracy, I chal-

lenge CARA to find a viable alternative. One cannot test every new drug and procedure indiscriminately on patients. The death toll would be horrendous, with no useful information gained. Animal models enable us to select strategies for treatment by allowing us to study the mechanisms of diseases. In short, one cannot perform useful clinical research without first using animals.

CARA's Rebecca Aldworth also claims that "People do research because of money, power and recognition." In fact, scientific research is the least funded, powerful and recognised aspect of medicine. Ask

any researcher: Ph.Ds always take a back seat to MDs. Many Ph.Ds are overworked, and receive little material motivation. Perhaps Aldworth should get her facts straight before making such sweeping generalisations, or indeed any statement at all.

James Downar
Biology

aside the evening of November 26 so I can catch Opera McGill's production of *Dido and Aeneas*. I suspect, however, that this fabricated production will disappoint, if only because it echoes works we've seen before.

Dido (Thomas White)
U2 Opera

Ditto Dido

To the Daily,

Gotta love the folks who produce *Campus Events*, SSMU's monthly bulletin of all things happening. I will be sure to set

Yeah, you!
Barry Salis, please come to the Daily to shorten your letter.

JUST THE DRIVE, HE SAID

by iranayman

Montrealer's first film falls victim to its constraints

The McGill Daily

vol 86 • no 25

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So, you say you want to make a film, but you don't have a lot of money. No problem. Keep the cast small and contain as much of the action in one location as possible: an abandoned warehouse (Quentin Tarantino's *Reservoir Dogs*), or a film set (Tom DiCillo's *Living in Oblivion*), or...or a car.

Yeah, that's it. A film that takes place almost entirely in a car.

That's the premise of *The Drive*, a first effort by Romy Goulem. A couple of teenage boys and a teenage girl are driving around aimlessly when an older man forces his way into the car at gunpoint. Their subsequent confrontations put the characters through severe emotional trauma.

The Drive has a lot going for it. The dialogue aspires to, and frequently achieves, a Waretian quality, with its short sentences, broken thoughts and swearing. Lots of swearing. It's the kind of writing which is usually mistaken for "realistic," but, of course, is heavily constructed and artificial; it is, however, difficult to do well.

The screenplay, by Goulem and Adam Barken, on whose play the film is based, have created a very watchable psychological drama. And the cast is excellent at conveying the shifting emotional landscape of their characters. Daniel Brochu, Fab Filippo and Jayne Paterson are eerily believable teenagers, swaggering and egotistical, yet vulnerable.

On the other hand, what makes a film like *The Drive* financially viable also makes it difficult to watch: the limits a single major setting places on the look of the film. Three shot. Close up. Two shot. Close up. Different close up. Two shot. Close up. Two shot. Different close up. And so on. And so on. Little attempt has been made to "open up" the play, to make it more cinematic by

drive/draiv/ n. 1 an act of driving in a motor vehicle; a journey or excursion in such a vehicle (*went for a pleasant drive*) 2 a the capacity for achievement; motivation and energy (*lacks the drive needed to succeed*) b Psychol. An inner urge to attain a goal or satisfy a need (*unconscious emotional drives*).

creating a diverse visual landscape. This may have been difficult, given the story.

Still, if you are going to make a film, you should use the medium well.



FILIPPO, PATTERSON, AND BROCHU AS TED, LEE ANN, AND JIM

Another major problem with *The Drive* is the ending. Towards the end, there are a couple of confrontations which could have focused the drama into an explosive conclusion. Instead, major characters are allowed to drift out of the narrative, letting the drama dribble away.

I'm not suggesting that the film should have ended in bloodshed and mayhem — there's already more of that on our screens than any single civilisation could truly need. But audiences do require a sense of closure, and *The Drive* doesn't deliver one.

Like many a first film, *The Drive* shows a lot of potential. Hopefully, it will be more fully realized in Goulem's next film.

The Drive opens this Friday.

Errata

The article entitled "Demanding Justice: Workers say inhumanity rages at Peerless textiles" (Oct. 21) by Tamana Kockar referred incorrectly to the Peerless Textiles company. In fact, the name of the company is Peerless Clothing. The Daily regrets the error.

As well, the Hyde Park entitled "Night of Broken Glass" (Nov. 4) was incorrectly attributed to Santte Engel. The author in fact was Saritte Engel. The Daily regrets the error.



IMAGE ET NATION

Showing "the love that dare not speak its name"

by lelakouyoumdjian & melaniefearon



From November 14 to 24 at various venues in the city, the unmentionable name that Montrealers will not only be speaking but also seeing is QUEER. It is the ninth year of *Image et Nation*, Montréal's Gay and Lesbian Festival of Film and Video. Not only does this festival provide the queer community with the possibility of actually identifying with on screen imagery — it may also function as a space to be entertained, enraged, turned on and all that good stuff missing from the Die Hard saga.

Visual representation of any kind is commonly relished in our T.V./movie/video steeped society, but the images with which we are confronted are not always about 'us' or even pretend to be. Offering any form of alternative to these representations is a huge undertaking; the dreams, desires, perversions and legacies provoked by the 'unnamed' are never reducible to one contained entity and cannot be seen as such.

In other words, a film festival that takes as its subject content, 'queer', is forced to represent far more than those images that appear on a screen, in many ways the festival must reflect the queer community itself. The diversity of this year's programme is sure to offer something for that eclectic bunch of interested folk.

Queerness has consistently been addressed through stere-

otypes and derision, routinely treating lesbian and gay lives with prejudice or exclusion from mainstream life and representation. *Image et Nation* provides an

Image et Nation provides an opportunity for the production of queer cinema within a culture that is slowly accepting the notion of 'perverse' sexualities.

opportunity for the production of queer cinema within a culture that is slowly accepting the notion of 'perverse' sexualities. This festival is not so much an effort to legitimise the existence of a queer community, but rather it is an event to celebrate its talent, history and distinct culture.

crossing the boundaries of the straight mind

With nights that range in theme from 'On a Gender Bender' to 'Decadent Dominance & Skillful Submission' to 'Gone Shrimpin', there promises to be enough of a variety at *Image et Nation* to satisfy all tastes. Todd Vernow's feature film *Frisk* will be presented only once in Montréal and is preceded by its scandalous reputation. Delving into the pits of fetishism and obsession, this controversial film has been interpreted as offering a diagnosis of post-AIDS psychology or slagged as homophobic diatribe.

Other highlights include *B.D. Women* directed by Inge Blackman, which documents

the history and culture of black lesbians juxtaposed with a dramatized butch/femme romance in the twenties.

Québec and Canadian productions also constitute a substantial number of contributions to *Image et Nation*. A documentary entitled *Your Mama Wears Army Boots*, directed by Laurel Swenson, features four very out single dyke moms from Vancouver talking about the trials and tribulations of motherhood. Bruce LaBruce and Rick Castro direct *Hustler White*, about the ins and outs of prostitutes on L.A.'s Santa Monica Blvd. Kathryn Klassen grabs gender equality by the horns, depicting a female bullfighter in *Sangre Torera!*

Culture uncensored

Queer culture necessarily relies on an environment conducive to its growth. The rise of gay liberation in the 1970's fostered Montréal's first cinematic approach to homosexuality at the *Conservatoire Cinématographique* in 1977. This initiative was followed by *La Semaine du Cinéma Gai* in 1980, and a series of lesbian and gay authored films called *Sans Popcorn* at the Cinematheque Quebecoise and

the National Film Board in 1982. It was not until 1988 that *Im-*

experimental works. The production has featured the work of local filmmakers Marc Paradis, Jeanne Crepeau and Patricia Kearns.

Over the past nine years, *Image et Nation* has featured a diverse range of thematic programming, including historical documentary and fiction (such as Aerlynn Weissman and Lynne Fernie's *Forbidden Love*); sexuality (Toronto filmmaker Bruce LaBruce and

Lorna Boschman's *True Inversions*); race and ethnicity (Pratibha Parmar, Richard Fung); documentaries on contemporary social issues (gays in the military, alternative families); and the social and cultural aspects of AIDS (including groundbreaking activist videos by Testing the Limits). These themes speak to contemporary and historical social issues, and the voices and forms of intervention are as varied and rich as the cinema itself.

One of the most interesting

One of the most interesting aspects of Image et Nation has been its support of emergent artists.

age et Nation launched its first version of what was to become an eagerly awaited yearly event for Montréal's queer community. Since its creation, the Festival's programmes have presented impressive arrays of con-



JIM LOVES JACK: THE JAMES EGAN STORY

temporary and historical features, short films and videos and

IMAGE&NATION
gaie et lesbienne

le 9^e festival de cinéma et de vidéo de Montréal
14-24 novembre 1996



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D'IMAGES



INN TROUBLE



FRISK

aspects of *Image et Nation* has been its support of emergent artists. By featuring short and experimental works and video, the festival offers the audience a

tion presents an alternative, community-based event which maintains the originality of independent production and the vitality of queer culture. Each

year, members of the queer community, as well as the general public, get a chance to view hot new films on the rise (like the 1994 Festival opener *Go Fish*), as well as beautiful, provocative and rare experimental works.

Sadly, queer contribution to art and culture has remained relatively unknown or unacknowledged in mainstream culture, until very recently. The lack of municipal arts funding, which is relatively generous in contributing funds to the city's festivals, reflects an ongoing institutionalized homophobia. This failure to recognize the importance of queer cul-

ture operates as a function of censorship, whereby the possibility of potential voices is negated.

In relation to this, *Image et Nation* is more than a clever play on words. It is the imagining of a sphere where communities may adapt to their political, social and erotic subjects.

The lack of municipal arts funding, which is relatively generous in contributing funds to the city's festivals, reflects an ongoing institutionalized homophobia. This failure to recognize the importance of queer culture operates as a function of censorship, whereby the possibility of potential voices is negated.



NEUROSA: 50 YEARS OF PERVERSITY

chance to trace the development of particular directors. Denis Langlois (*L'Escorte*) and John Greyson (*Lillies*) have been featured throughout the history of *Image et Nation*. Cheryl Dunye, who has contributed works to the Festival in the past, will soon launch her first feature, *Watermelon Woman*.

As a key venue for local and emergent artists, *Image et Nation* has also allowed Montrealers rare access to both short and feature length work of international avant-garde directors like Marlon Riggs (*Tongues Untied*), Derek Jarman (*Edward II*) and Isaac Julien (*Looking for Langston*). Within an international image market, the originality of independent production is sometimes consumed by mainstream allowances of queer imagery and production (see *Bound*, *Lillies*, *Friends*, *Ellen*). While this can be seen as indicative of "tolerance" or representative of "diversity" the question of who controls this production must be answered. *Image et Na-*

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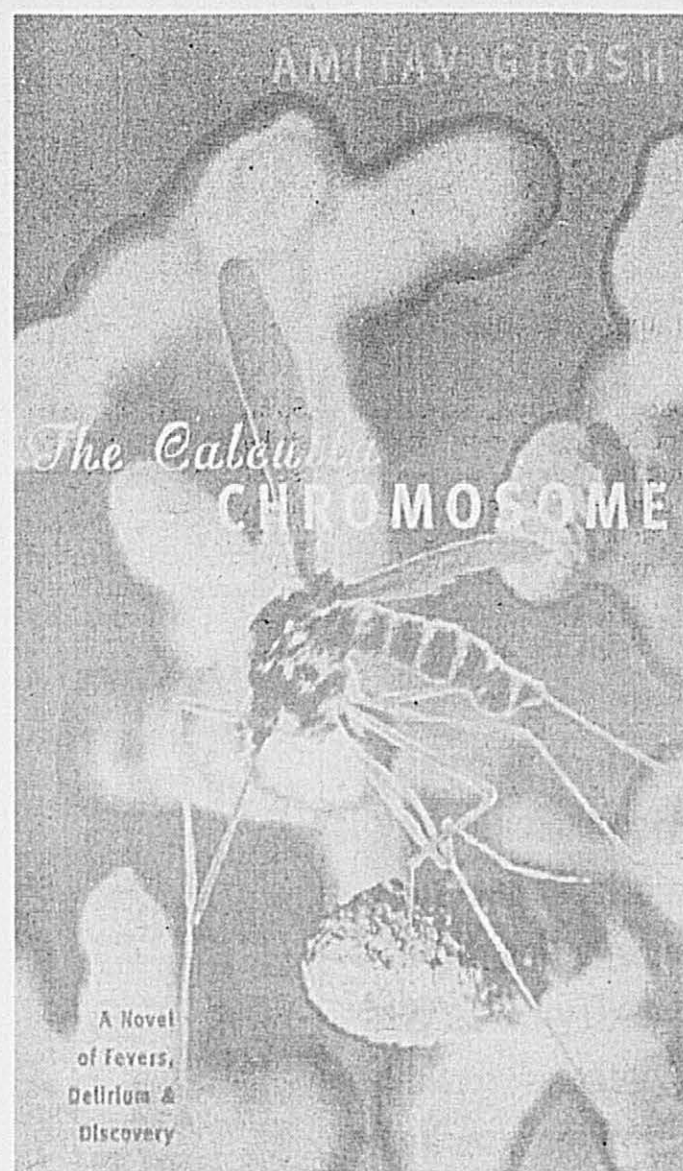
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OH, MY GHOSH!

Interviewing Amitov Ghosh, author of the *Calcutta Chromosome*

by clairfader



Amitov Ghosh was in town last week to promote his newest work of fiction, *The Calcutta Chromosome*. While time had not afforded me the pleasure of finishing the novel by the time it came to interview the author, I had read enough on his background to anticipate an interesting experience.

Ghosh's writing is cur-

Sri Lanka and Northern India. He studied in Delhi, England and Egypt, taught at various universities and now resides in New York.

Ghosh's work includes articles on the aftermath of the assassination of Indira Ghandi and Burma's current political situation. His newest work of fiction, described as a mixture of science fiction, time travel

New York Times, allows him to travel regularly. It is an experience, it would appear from his writing, which he finds as necessary and as natural as breathing

Ghosh arrived for our interview apologising for being late and looking exhausted from his busy schedule. After initial pleasantries, I admitted my lack of preparation. Perhaps in an effort to redeem myself I directed some obvious flattery towards him. I asked him, as someone in admiration of his literary success and his convincing personal satisfaction, "How did you get to where you are?"

Ghosh replied in a humble fashion, "Ah you must do a degree in Anthropology." While I hoped the look of distaste on my face would not scar the rest of the interview, he added "...so you can get the travel grants. That is what I did. I really just wanted the opportunity to travel." This set the tone for a personally enlightening meeting with an individual whose combined eloquence and intelligence was as captivating in person as it is in writing

Gosh's personable nature made the interview at times seem like a chance meeting in life that one rarely anticipates but always remembers. During the course of the interview Ghosh, while commenting on my questions, asked me a few of his own. He asked me what I studied at McGill. When I answered East Asian Studies, he replied with newly awakened zeal: "Asia, the land of the future!"

This role reversal between the interviewee and inter-

viewer elicited an interesting discussion on the authors' experiences in that part of the world.

I mentioned how much I enjoyed his recent article in *The New Yorker* on Burma. The article, which contained a discussion with Burma's political leader Suu Kyi, depicts life in Burma, a country sealed to the outside world. Ghosh describes the difficulties involved in doing research in a country such as Burma which restricts personal freedom and movement.

Within this article, as in so much of Ghosh's writing, one gets the feeling that the constant motion of this man's life allows him a vision that is rare in the solitary realm of writing. Ghosh, whose life has been lived in so many places, has a perceptive acumen which gives his writing a simplicity that puts the reader at ease. One cannot help becoming absorbed in his writing, putting aside the cynicism with which one most often greets new information.

The Calcutta Chromosome is set in New York and Calcutta, two cities of which the author has intimate knowledge. Billed as a futuristic-style novel, it tracks a curious malaria serum between cities and centuries. Ghosh juxtaposes the computerised North American urban centre with life in an Indian city. While one is left to form a

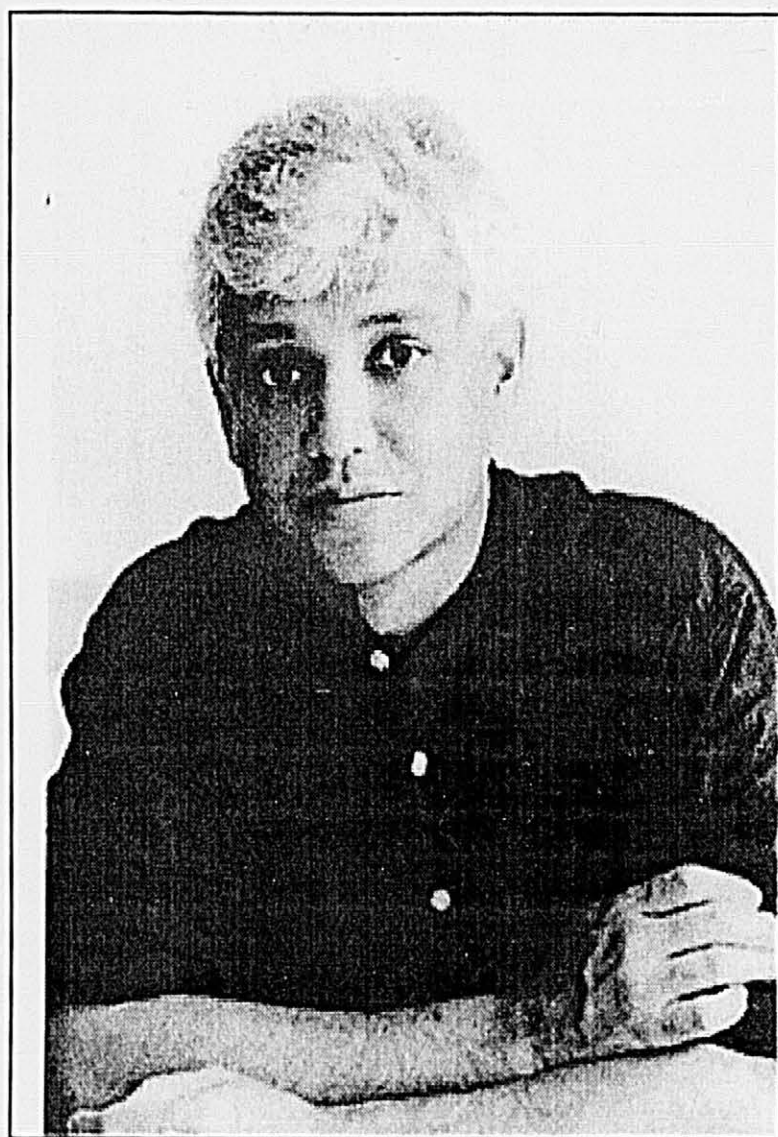
gradual image of the various characters, the settings spring to life instantaneously. Ghosh's fictional writing contains a curious mix of realistic imagery and fantastical plot twists.

Reading the various works written by this individual, one cannot help but question how to classify the factual or fictional basis of writing.

At his talk at Concordia later that evening, Ghosh mentioned how with his earlier travel book, *In an Antique Land*, he was pressured by his publishers to categorise it as "fiction." Ghosh amusingly replied that he "could not swear a word of it not to be true." The idea that an author might view his perceptions as "truths" in a world with misgivings about the usage of such terms seems at once disturbing and attractive.

Ghosh's conviction that life can be led in different places simultaneously allows him to separate his identity with his environment, thus endowing his writing with humility and conviction. Perhaps it is this combination that allows the reader to hold skepticism in check and trust that an author's vision of life can be at once enchanting and honest.

The Calcutta Chromosome is available in hard cover for \$29.99, and is published by Alfred A. Knopf Canada.



AMITAV GHOSH

rently receiving much acclaim in literary and international circles. He was born in Calcutta in 1956 and spent his childhood in Bangladesh,

and mystery, has received positive reviews around the world.

His work for publications such as *The New Yorker*, and *The*

A NEW PLAN OF STRIKE ACTION

PQ's waffling spurs 19 CEGEPs to strike

by anupgrewal

Québec Education Minister Pauline Marois is probably regretting her words. Last week, as student representatives to the Parti Québécois' Summit on the Economy and Employment walked out in protest, Marois said that it was simply "too bad."

But since the summit, what began as only 3 CEGEPs going on a general strike, has turned into a large, cohesive and angry movement against the PQ's lack of commitment to accessible education.

So far 19 CEGEPs have voted to strike; 15 have already begun these strikes and 11 more are deciding this week.

"During the 1994 election, the Parti Québécois, in an effort to get the youth vote, promised a bill on financial aid and tuition fees that would fix the current level as the maximum level," said Alexandre Chabot, the secretary general of the University of Montréal student Association.

"And now, students are saying to the government that they remember and they are waiting

for the government to act in respect of this promise," he continued.

Chabot was present at yesterday's demonstration in front of Marois' Longueuil office. Organised by the Coalition of Students of Metropolitan Montréal, 6 000 CEGEP and university students from across Montreal protested Marois' inaction.

Last week, student representatives from the Fédération étudiante universitaire du Québec (FEUQ) and the Fédération étudiante collégiale

du Québec (FECQ) — two of the province's largest student organisations — were invited by the PQ as part of a "societal consensus" over the management of Québec's economy, job creation and how to deal with social programs.

Students had hoped that after two years of repeatedly being told to wait, the PQ would finally make a commitment to a tuition freeze, the re-establishment of a free CEGEP education and the implementation of work time share programs to increase jobs for youth.

However, when it came down to making these commitments, Marois said students would have to wait again — this time until December 15.

"This was supposed to be the 'summit of decision'," commented Étienne Gagnon, president of FECQ, "so we won't accept anything else. Students want a clear answer."

For students, the government's lack of clear answers shows a disregard for student concerns. As was recognised at the Summit, Québec's youth are under a lot of economic pressure.

Two-thirds of all students make less than \$10 000 a year, placing them well below the poverty line. Also, most students depend on financial aid for education, putting them further into debt.

"How can a debt of over \$10 000 after receiving our B.A. be advantageous for us?" asked Chabot.

And after university, the picture continues to be bleak, as youth between 15 and 24 years of age in Québec have a 17.7% unemployment rate.

Since 1994, while promising to ensure accessible and affordable education, and the creation of more jobs for youth, the PQ has in practice continually added to the pressures.

As recently as September, Marois projected a \$700 million cut from education and raised the possibility of breaking Québec's tuition freeze. CEGEP students have also found themselves having to pay increasing ancillary fees, when their education is supposed to be free. As well, welfare payments to youth not participating in training programs, will be cut by \$150 a month.

These moves have signaled a

"disrespect for the electorate," said François Côté, external coordinator of Université du Québec à Montréal's student association. Youth have been traditionally one of the PQ's strongest blocs of support.

And according to Jézabel Pally of FEUQ, students have tried to work with the government. "We were present at the first summit in March, we were present at the États Généraux [on education] and we accepted the invitation to this summit table to find solutions and propose alternatives, but the government has unfortunately closed the door on us," Pally said.

This feeling of being shut out has "accelerated the student movement into action," commented Côté.

Yesterday, before the demonstration at Marois' office, the potential force of this movement was clearly displayed. At CEGEP Édouard Montpetit in Longueuil, so many students showed up to the general assembly in the school's cafeteria that students had to watch from television sets in the hallways. When the time came to vote on a general strike, students were simply asked to stand up if in favour of the motion. The result was clear and Édouard Montpetit added its name to the growing list of striking CEGEPs. Some, like CEGEP Vieux Montréal had 90% of their student population voting in favour.

But these francophone CEGEPs are not the only ones driven into action by the events of the Summit.

"All the university associations were glad we left the summit," said Afim León of FEUQ.

To show this support, Montréal's four universities have also begun drives to strike.

But the question is whether Marois will be forced to respond. Yesterday, she showed her unwillingness to move from her position by refusing to speak to the student demonstrators.

For León, the battle may be a long one, and it is important for the growing student movement to contain and organise itself, so that it does not peter out.

"Remember," he remarked, "it is good to mobilise now but the war may be longer than we think so let's not use all our weapons now."

Brief

MCGILL MAY JOIN THE STUDENT MOVEMENT

by zacschwartz

Imagine a general assembly so crowded you couldn't even vote.

That's what happened at CEGEP Édouard Montpetit, and on November 18, it may happen at Montréal universities, including McGill.

"The students are united," said Nikolas Ducharme of the l'Université du Québec à Montréal (UQAM) yesterday. "All this has created a [renewed] movement."

The student movement, the largest in recent Québec history, has mobilised in response to the provincial government's refusal to keep its election promise.

"The promise of a tuition freeze has been broken," said Alexandre Chabot of the Université de Montréal.

In the last two weeks, francophone CEGEPs across Montréal have held general assemblies and strike votes, and soon Montréal's universities — French and English alike — will do the same.

"It's really being spurred on by all the CEGEP strikes," said

Chantal DaSilva, vp external of McGill's undergraduate Students' Society (SSMU).

Along with the SSMU executive and five councilors, DaSilva is calling for McGill's under-

graduates to vote in a general assembly on November 18. The vote will decide whether McGill's undergraduates will join a proposed city-wide student strike on November 20.

The proposed strike is timed to coincide with the beginning of the Parti Québécois congress

so that the general assembly can have council's full support.

Last night, a similar motion was put before McGill's Post Graduate Students' Society council. Results were unavailable at press time.

According to Carl Kouri of the Concordia Student Union, a similar general assembly and strike vote is being mobilised by CSU executive.

"The number one reason for drop-outs at Concordia is financial, according to our financial aid office," said Kouri, explaining why he feels Concordia students should join the francophone CEGEPs and universities in demanding a freeze on tuition fees.

At UQAM, similar action is underway, but in contrast with McGill and Concordia, the general assembly is being initiated by student petitions, not student council executives.

Because they pay substantially more for education than those at CEGEP, university students may be less willing to skip

classes for the strike. But Carter believes that a one day strike will give McGill students a chance to join the movement and speak against tuition hikes, without sacrificing schoolwork.

on November 22, 23 and 24.

Even though the motion already has enough signatures to be official, SSMU President Chris Carter said he wants to bring it before council tonight,



DAILY PHOTO BY ZAC SCHWARTZ

The Future Sound of London — *Dead Cities* (Astralwerks/Virgin)

The Future Sound of London's first album *Accelerator* (1991) proved that samples from ethnic music and sci-fi movies could be mixed over solid techno beats and keyboards without degenerating into a pile of self-indulgent wank. Then FSOL's Brian Dougans and Gary Cobain decided that they had exhausted the possibilities of dance-floor techno, and acquired one of the most dangerous things in music: a concept. FSOL became not merely a band, but a multimedia beast that would redefine music as we know it. Sound dodgy? It was, and the duo's next two albums (1993's *Lifeforms* and *ISDN* in 1994) treated listeners to hours of directionless ambient noodling and overproduced, self-indulgent wank.

Dead Cities, as the title suggests, is no less than a document of modern urban decay. This is FSOL's 'dark' album, and the duo throw appropriately dark vocal samples and even the occasional industrial beat over the

usual overproduced mix of ambient noodling and lazy rhythms. Unfortunately, there really isn't anything on it that you could call a song. But it's supposed to be a soundtrack, right? High on concept and packaging (check the band's truly amazing computer artwork), and low on feeling and musicality, *Dead Cities* is more of an intellectual exercise than an enjoyable piece of music.

— robertjoanisse

Ginger — *Suddenly I Came To My Senses* (EMI)

Somewhere on the left coast, an array of fancy, hi-fi studio techniques wrought mere aluminum dust into 70 minutes of buffed and polished sound. It's all about clarity: *Suddenly I Came To My Senses* is the moment when confusion resolves into an obvious truth, flowing like an electric lullaby of rock, rhythm and resonating computer-driven distortion effects.

The lullaby was the original medieval ambient sound, and Ginger follows suit with a gentle, yet peripherally palpable

sound, notably without tension or heart pumping full-stops to kick-in-hard transitions. Ginger does not presume on the listeners' attention. However, the resulting mental surplus can be diverted to such activities as putting your newly-born to bed, playing back-gammon, or discussing interior decoration schemes; this luxuriant melange of violins and atmospheric guitar won't interfere at all. It's the Enya of contemporary music.

Suddenly I Came To My Senses was recorded in a long hallway where the sensitive, observant uncle in an ever-extending family of musical privateers is talking to himself. Each extended mutter lasts about five minutes (x13 tracks). The video should be shot in a deserted park when the leaves are a rich brown carpet. This is because the low-end of the disk is mixed back but mixed around, like the leaves shifting gently in the currents of a deliberately listless breeze.

Ginger is on the soft side of that slow, chord-driven shuffle-grunge like the other no-brow, hey dude poets (e.g. Weezer, Oasis. See also Beatles, the). And it's a CD-ROM.

— mulleinbuss

Tinker-Soft Shell Friend (Bear Records)

During Tinker's concert at Les Foufs last week, at least one audience member was in heavenly ecstasy because of drummer Pat's amazing abilities. The trio's new release, *Soft Shell Friend*, is not as divine, unfortunately.

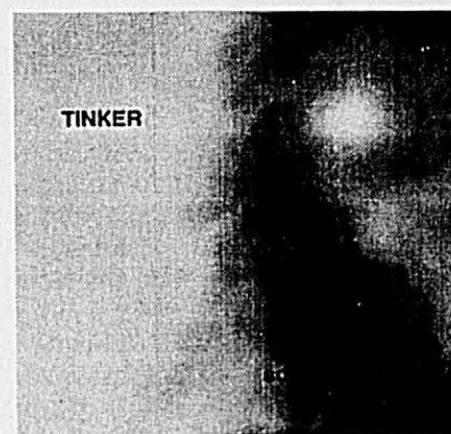
The album has a bunch of coolly titled tunes, such as "Super Grape" and "Suck," but when you actually listen to it, it's not all that cool. Some of the songs sound déjà-heard and some others are just not what rock & roll dreams are made of. There are a few lovelies, like "Hopscotch," where Pat's drumming is at its best, and "Turtle," which is actually "Soft Shell Friend" in disguise (listen closely to the re-

frain). But the key word is 'few.' This is Tinker's second album in less than six months, so perhaps the creative juices didn't have quite enough time to flow into relevant brain crevices. As it is, *Soft Shell Friend* comes across as another typical loud-guitars-and-drums mix. The CD does get a bit better each time you listen to it, but the band has

uncultivated potential that should be profited from. Steve the vocalist/guitarist is the only original Tinker member. Perhaps this slam-

bam thank-you-ma'am recording is a way of proving he has recovered from being abandoned by his previous band-mates. He should remember, though, that good things come to those who wait.

— kingbreining



THIS TITLE HAS SEVEN WORDS, NO KIDDING

SNFU are still kicking after all these years

by jessicalim

The Eye in 1988.

Although they have built up credibility with their long time followers, SNFU's reputation as a punk rock band has permeated into the younger audiences.

"The majority of our crowd these

days is a younger crowd more so than an older crowd..." guitarist Brent Belke explains. "[There are] much more first time people who have been into it for about a week. But there are some old fans."

1991 marked the reconvening of the band after a two year hiatus, and a relocation from Edmonton to Vancouver where vocalist Mr Chi Pig was already living. With the current line-up of Belke, Chi Pig, Belke's twin brother Marc (guitar, vocals), and new additions Rob Johnson (bass, vocals) and Dave Rees (drums), SNFU released *The Last Of The Big Time Suspenders*, and started a tour that would attract Epitaph Records to sign the band. At the time, SNFU's contract with Cargo Records had

ended and, although still small, Epitaph was a step up from their former label (although Cargo remains their local distributor).

The change of labels was also logical because, although SNFU were originally from Edmonton, Belke describes the band's music as having a "West Coast sound — people thought we were a California band when we first came out."

Regardless of the allegations that Epitaph has exploited bands like the Offspring to benefit from this sound, Belke maintains they are satisfied with their relationship with the label.

"Once you're putting in money to record an album it becomes business. Business and music don't go together, and it sucks. But we have no problem with Epitaph... [With] the Offspring album, Epitaph did a really good job as far as getting the album out, and promoting it."

Acknowledging the extreme resurgence of punk as a result of promotion, the band realise that, like all trends, it is ephemeral, and is already losing mass popularity.

"It's inevitable that when something becomes as huge as the punk rock thing was that it's going to die down, and there's

going to be a certain kind of response. People are just going to be tired of it. When something becomes popular now it becomes commercialised, and just rammed down your throat until you're just sick of it. It's probably inevitable that there's going to be some sort of backlash."

Re-affirming their loyalty to punk, the new release *FYULABA* (Fuck You Up Like A Bad Accident) is consistent with their previous albums: dense with loud, driving guitars and intense drums. Moreover, the name of the release continues along SNFU's history of seven-word album titles.

However, Belke insists that this is more from habit than significance. "The seven word title was done just by chance on the first two albums. After that we decided to go with it."

In fact, the titles often do not reflect the content of the albums. SNFU's first release on Epitaph was entitled *Something Green And Leafy This Way Comes*, and, unlike the general first interpretation of the meaning, has nothing to do with marijuana. The title was chosen in relation to the cover, designed by Chi, which depicts Satan holding a can of spinach. Debating over a few ti-

tles relating to the artwork, *Hell Hath No Spinach Like Canned Fury* and *The Road To Hell Is Paved With Spinach* were amongst the un-chosen (the latter was dismissed for having eight words).

Proving that aging has had no effect on their ability to relate, SNFU still manifest humour, and a youthful ebullience through their music. Belke explains that the root of their lyrics is "not so much social commentary, but more individual responsibility." Tracks on *FYULABA* like "Fate" (the first single), and "You Make Me Thick" deal with, respectively, suicide and eating disorder. Although their songs have an underlying message, SNFU maintain a comical overtone while relating their opinions. However, the results of this technique are not always successful, in that their satire sometimes runs the risk of trivialising the subject matter.

Nevertheless, Belke believes in their approach: "I think to write about serious issues, and still make people laugh is about the best thing you can do."

SNFU play Les FouFoues Electriques tonight (November 7).

Attendees of tonight's SNFU show at Les FouFoues Electriques can expect anything from being hit over the head by plastic baseball bats to being showered by puffed wheat. Toys and food aside, SNFU were deservedly voted "Best Live Band" in 1989 by readers of *Flipside* magazine for their endless energy, and ability to get even the most passive watchers into the pit or running in that so-annoying circle mosh.

SNFU released their debut album *And No One Else Wanted To Play* in 1984, and toured nearly continuously for the next four years. Pausing only to record albums, they released *If You Swear, You'll Catch No Fish* in 1986 and *Better Than A Stick In*

TAKING ON THE GIANT

The McLibel Two cause problems for McDonald's

by shelleycomer

LONDON, England (CUP) — Using civil court as their soap-box, two English activists are calling for the abolition of the right of multinational corporations to be able to sue for libel. Their opponent is the largest fast-food chain in the world.

A uneven fight? Helen Steel and Dave Morris don't think so.

Affectionately known as "The McLibel Two," the pair are being sued by McDonald's for defamation.

The case has become a modern day David and Goliath tale, featuring Steel, a former gardener who now works part-time in a London pub, and Morris, a former postman and single parent who now devotes himself to raising his seven-year-old son. Between them they claim an income of \$14,350 a year, and have met their legal costs through fundraising from their supporters.

In the opposing corner, McDonald's head lawyer is the elegant

Richard Rampton, a leading libel lawyer who reportedly commands some \$5,000 a day. McDonald's will not disclose how much it has spent on the case so far, but it is thought to be around \$2 million.

The corporation spends over \$1.8 billion a year on advertising in the U.K. alone.

Newspaper columnist Auberon Waugh calls the case "the best entertainment in London." For the participants however, this is a serious matter indeed. McDonald's is suing Steel, 31, and Morris, 42, over a leaflet allegedly produced in the mid-1980s by London Greenpeace, an activist group not associated with the larger Greenpeace U.K.

London Greenpeace, a small group of environmental protesters, campaigned on issues ranging from animal rights to the British poll tax. The leaflet, "What's Wrong with McDonald's: Everything They Don't Want You to Know," claimed that the company sold food that could be linked to cancer or heart disease, was responsible for litter and en-

vironmental destruction, exploited children through its advertising and exploited its own workers through low pay.

McDonald's, which understandably rejects all the claims, investigated its critics. In September 1990 it served libel writs against five campaigners. Three of them agreed to apologize in court, but Steel and Morris refused, arguing that they believed the claims were true.

Since then, they have defended themselves in court, as legal aid is not available in libel cases.

The trial started in June

finish in December and the verdict is expected early next year.

could be beneficial, "otherwise you will end up with lots of empty gravel pits all over the

McSpotlight web site on the Internet, located at <http://www.mcspotlight.org/>. The site is organizing an "Adopt-A-Store" campaign to assist in the coordinated leafleting of McDonald's outlets.

PHOTO COURTESY OF ADBUSTERS

Thousands of supporters have pledged to distribute the allegedly libellous leaflet, whatever the trial's outcome.

Canada continues to be a stronghold of the movement against McDonald's. In October last year there were numerous protests, such as a picket by trade unionists, environmentalists and animal rights activists at Guelph, Ontario.

The protesters lowered the Canadian

and McDonald's flags in memory of the millions of animals slaughtered by the fast food giant every year.

Canadian witnesses in the McLibel case have included professor Colin Campbell of Cornell University, an expert on diet and ill-health, and Sarah Inglis, an ex-McDonald's employee and trade union activist from Ontario. In Vancouver, Brian Salmi proudly dons his Ronald McDonald costume and distributes anti-McDonald's leaflets at outlets.

Unfortunately, he says, McDonald's won't take him to court. "I have been trying to get them to sue me for years but they know I'm a media slut," he confesses.

After the hardship and strife that Steel and Morris have endured, Salmi should be careful what he wishes for. Indeed, the trying ordeal may leave some wondering if the whole process has been worthwhile.

"Yes," says Steel. "It is important not to give in to attempts by a big multinational company to silence their critics. We are conducting a public investigation into the inner workings of a corporation which symbolises a whole economic system."

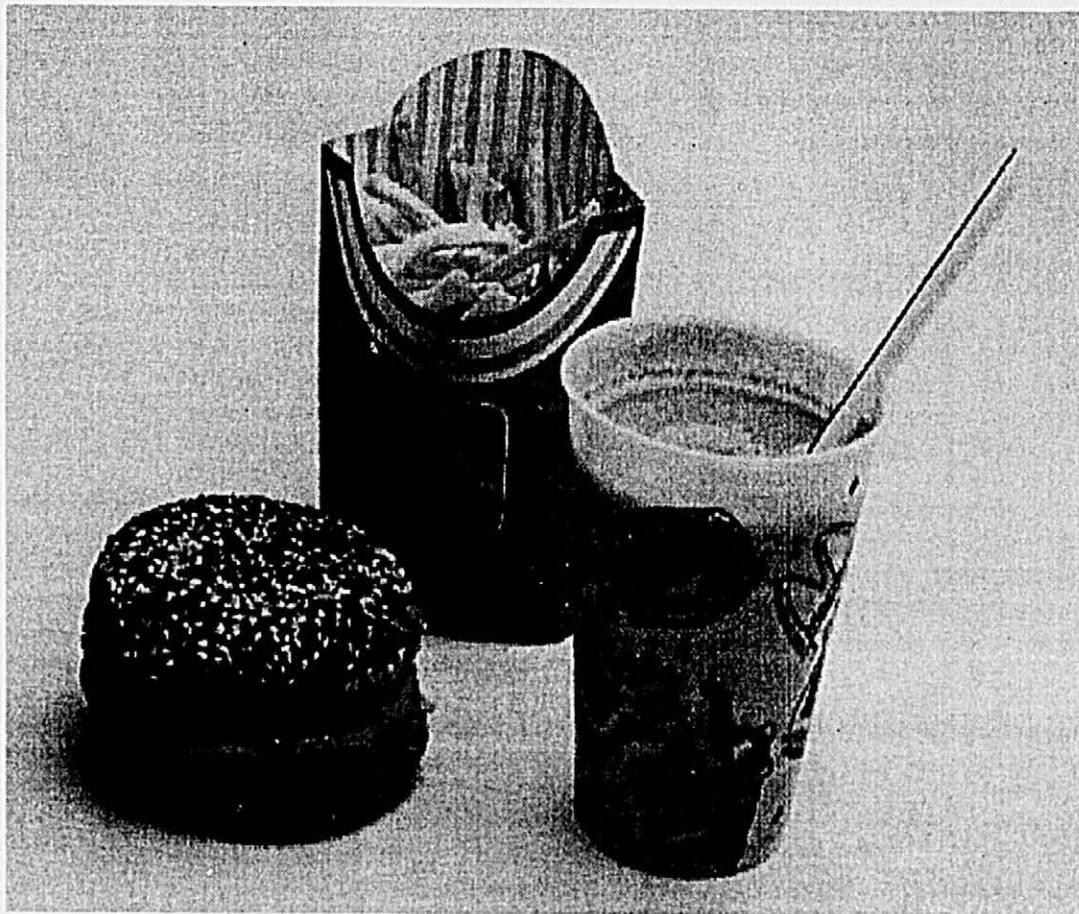


PHOTO COURTESY OF ADBUSTERS

Morris and Steel say they cannot lose. They believe the trial has

highlighted what they say are the company's failings. McDonald's has admitted to hiring private detectives to infiltrate the London Greenpeace group. One agent told the court she "didn't like the deception and interfering with other people's lives."

Other detectives have admitted to entering the group's offices, taking documents, and in order to pass themselves off as sympathisers, helping to distribute the allegedly libellous

leaflets.

As for litter, McDonald's purchasing executive, who was questioned on company policy regarding waste, said dumping

1994, became the longest libel trial in British history in March 1995, and then the longest civil case in British history.

Final speeches are expected to

CONCRETE VS. NATURE

Artist Mark Vatnsdal mourns the loss of landscape

by kerikosuri

Night falls on the city of Montréal and the streets are flooded with shop lights, the red, the green, the yellow of traffic lights, and pinpoints of brightness from skyscrapers. The stillness of the night is replaced by the rhythmic sounds of tires on the streets, horns honking, the ghostly moan of the subway, and the screams of police cars and ambulances rushing past.

Living in Montréal, one

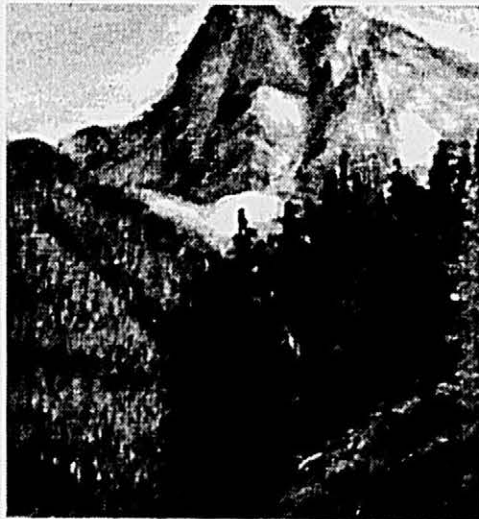
mal. What ensues from the rise of urbanisation is the decline and overshadowing of nature.

It is this loss that artist Mark Vatnsdal mourns in his new exhibit featuring a series of 29 paintings on Canadian landscapes. Vatnsdal employs the medium of black and white oil paints in his works. Each picture measures 15

by 15 cm and is mounted on a 60 by 60 cm solidly coloured panel.

"Although primarily a painter, I am interested in enhancing the message conveyed in my paintings which make reference to architecture, interior design, and colour theory," said Vatnsdal. The colour theory Vatnsdal refers to is known as Heron's opposite-color theory, which states that when a gray square is superimposed upon a primary colour, its complementary color will be perceived on the gray square.

"Rather than focusing on spe-



cific environmental issues, this proposed body of work will address societal anxiety over the perceived decline of the natural world," states Vatnsdal. The landscapes themselves reflect pure nature, a realm unblemished by man. This idea is reinforced by the fact that each painting is isolated by the large latex panel.

However, it is this anti-humanistic quality of the paintings that Vatnsdal hopes will make nature appear elusive and intangible to his audience. In addition, the lack of color in the paintings is intended to create an even greater distance between the spectator and the piece by making the scenery seem less alive and more unreal.

Says Vatnsdal, "The landscapes appeal to a desire for an ideal, unspoiled natural world, yet in this context they also appear confined and protected, and sadly out of reach."

However, Vatnsdal does not succeed in creating such distance or evoking any of the presupposed "societal anxiety" which he is aiming to address. The lack of fine details in the paintings detracts from his portrayal of the thing most essential to the work — the landscape scene. He does not do justice to the scenery. Also, the painting's small size (in relation to its background) and gray tone makes the landscape appear far away and lonely. Yes, in that sense part of his purpose is achieved. Yet, the artist carries the idea of distancing and isolation too far in that it creates not an unsettling feeling, but rather one of apathy.

Perhaps this sentiment of apathy results from the fact that

the issues dealt with in the works are so constantly being screamed about that they are often left down trodden. After having seen Vatnsdal's works it seems the way to best appreciate them would be to focus upon the techniques he uses in order to get his message across, before reflecting upon his message. After all, as hackneyed as the 'man versus nature' motif may sound, it is still completely relevant to our society.



might not realise that everything which surrounds her or him in this metropolitan environment is created by humans or is somehow linked to the human ani-



Mark Vatnsdal's exhibit runs until November 16 at Galerie B-312 Emergence (372 St. Catherine W., space 312). Info: 874-9423.

events events events events events

Thursday, November 7

- The Association for Baha'i Studies invites you to a talk on "A Holistic Approach to Health" by Dr. Yauanmardi MD, at 18h, 550 Sherbrooke West, rm. 1150.
- McGill's Department of History presents Dr. Mark Houlahan, from the University of Waikato, New Zealand, speaking on "Millennial Prophecy and Biblical Text in 17th Century England: Eleanor Davies and her Books" at Thomson House (3650 McTavish), 15h.
- The Yellow Door (3625 Alymer) presents its Literature Evening with poetry readings followed by an open stage. Admission \$3, doors open at 20h.

Friday, November 8

- Temple Emanu-El Beth Sholom, 4100 Sherbrooke (enter at 395 Elm) offers a service of spiritual healing led by Rabbi Leigh Lerner, 10h30. All welcome. Info: 937-3575.
- The Yellow Door holds an Evening of Folk Music with Shawn Eliovitz opening for the Colossal Egos. Admission \$3, doors open at 20h.

Monday, November 11

- Best-selling author and Canadian dietitian Vesanto Melina will give a lecture and slide show on improving your eating patterns at the Stuart Biology Building (1205 Dr. Penfield), room S1/4, 19h. Free for EarthSave and META members, students \$2, adults \$5. Info: Mark Berman at 289-0843.
- The McGill Hellenic Student's Association is having their general assembly to vote for the new president at the Shatner University Centre, room 435, 17h30.
- The Palestine Solidarity Committee presents from the Glimpse into Palestine exhibition, "The Declaration of Principles" on the Peace Process" by Zaid Qadoumi, President of the Palestinian Solidarity Committee, Shatner building, room 107/108, 16h.

Tuesday, November 12

- Playwright's Workshop hosts the screenplay reading of *Mat, Emma & Louise* by Robert Craig at the Strathearn Café, in the Strathearn Cultural Centre, 3680 Jeanne Mance, 19h30. Free admission.
- A colloquium on Multinationals and Human Rights presents Diana Wiwa, sister of executed Nigerian activist, Ken Saro Wiwa. She will be joined by Dan O'Mera of UQAM and François Tanguay of Greenpeace Quebec, Frank Dawson Adams

Auditorium. Info: 398-7432.

Ongoing

- The Sexual Assault Centre of McGill Students' Society offers a confidential listening Help Line, 398-8500, 18h-24h, 7 nights/week. Free support groups, information, and referrals are available. Info Line: 398-2700.
- Congregation Shaar HaShomayim seeks volunteers for meal delivery to seniors. Info: Rona Rochweg, 937-9471, local 155.
- The Cancer Research Society needs volunteer gift wrappers. All funds go towards cancer research. Info: Nancy, 861-9227.
- Tel-Aide listening service needs volunteers. Info: 935-1105.
- The Canadian Studies Graduate Students' Association announces a call for papers for the Third Annual Canadian Studies Conference. Submissions welcomed from all graduate students in all fields who are interested in the study of Canada. Deadline for abstracts is Friday, 2 December. Info: 398-2974.
- Head and Hands needs volunteer tutors for high school students. Subjects covered include French, English, Math, Science, etc. Info: 481-0277.
- If you would like to volunteer to be trained as a literacy tutor, contact Literacy Partners of Quebec at 931-8731 ext. 1413.
- Afternoon and evening bereavement support and self-help groups are being offered free of charge for anyone who has suffered the loss of a family member or friend. Info: 398-7067.
- Loaf Organic Food Co-op orders produce and bulk dried goods on Mondays, 14:30 - 18:30, at 3647 University. Info: 398-7432.

Beyond

- The McGill Society of Montreal and the Missing Children's Network offer workshops on street proofing your kids. Sessions for parents only and for children are offered Thursday Nov. 14 and Saturday Nov. 16 respectively. Cost is \$5 per adult, children attend for free. All proceeds go to the Missing Children's Network. Ticket Info 398-5000.
- Temple Emanu-El-Beth Sholom presents a panel discussion on "Understanding the Parti Québécois" with former Montreal Gazette editor Joan Fraser and law professor Daniel Turp, Sunday Nov. 17, 10h30 at 4300 Sherbrooke St. West. Free and open to the public.

—daily classifieds—

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): \$4.60 per day, 3 or more consecutive days, \$4.05 per day. General Public: \$5.75 per day, or \$4.90 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST (7%) or PST (6.5%). Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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3480 McTavish, room 107
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5151 Cote St. Catherine Rd., 4th floor
6:30 p.m. - 9:30 p.m.

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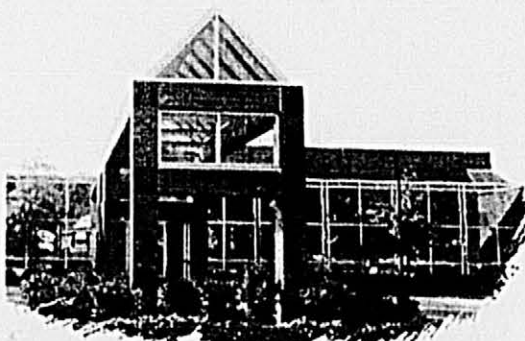
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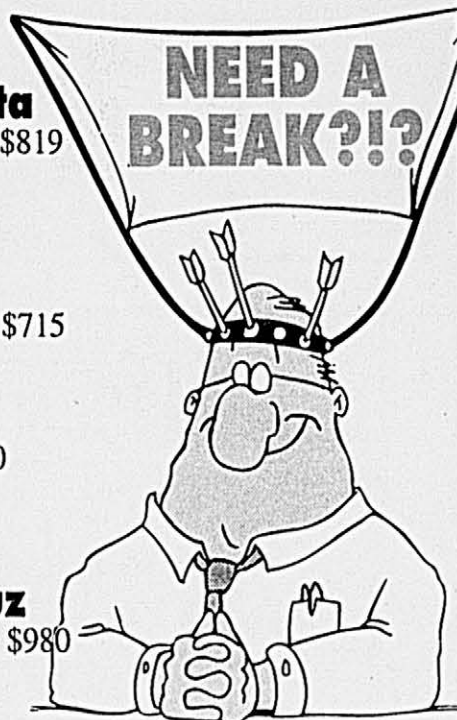
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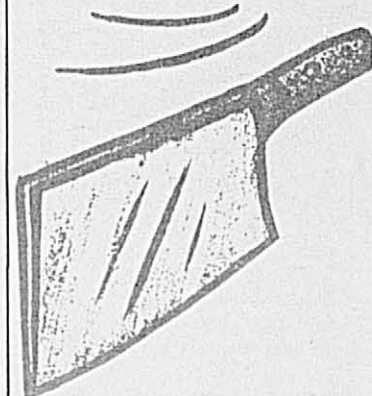
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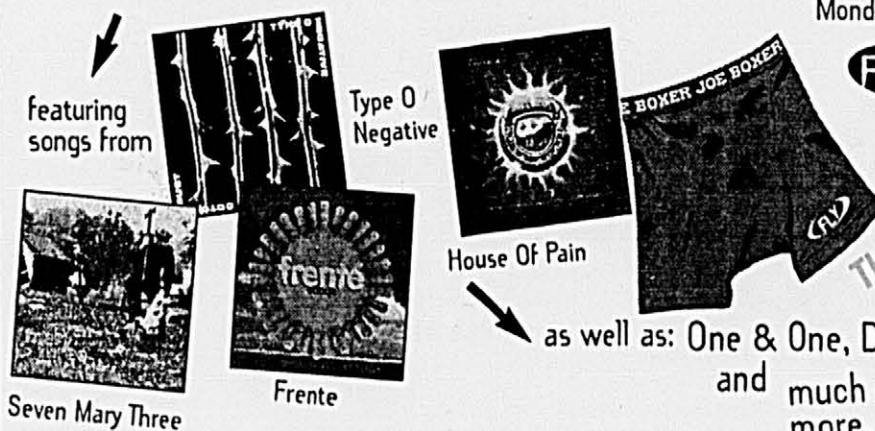
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